CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford

THE

NIARCHOS

COLLECTION OF PAINTINGS

THE ARTS COUNCIL 1958

(*Frontispiece*) GAUGUIN Tahitian Flowers 37¼ × 24¼ in. (20)

The Niarchos Collection

An exhibition of Paintings and Sculpture
at the Tate Gallery, 23rd May – 29th June

THE ARTS COUNCIL OF GREAT BRITAIN 1958

Foreword

It was in the spring of 1949 that Mr Niarchos began to form this remarkable collection. In less than a decade, therefore, he has gathered together a group of paintings and sculpture, mainly of the French impressionist and post-impressionist schools, which contains a large proportion of works of the highest quality. Not a few of the paintings, for instance the *Black Clock* and the *Self Portrait* by Cézanne, the *Portrait of Père Tanguy* and *Les Alyscamps* by Van Gogh are well-known masterpieces. There is also a group of four remarkable paintings by Gauguin, a well-known early Matisse *The Dinner Table*, and, what some people may regard as the most distinguished painting in the collection, *The Pietá* by El Greco, originally in the collection of the Contesse de la Béraudière; in all sixty-seven paintings and three pieces of sculpture. A number of these pictures were formerly in the collection of Mr and Mrs Edward G. Robinson.

Today owners of great works of art are bombarded with requests for loans to exhibitions and this exhibition has recently been shown in Ottawa and Boston. We are therefore deeply indebted to Mr Niarchos for allowing us to show virtually his whole collection in London, the American paintings excepted. He will surely be rewarded by the great pleasure it will give to a large number of the British public.

We also wish to thank Mr S. L. Hourmouzios and Miss Barbara Hare of Mr Niarchos' London office, Mr Harry A. Brooks of M. Knoedler and Co., New York and Mr Ernest Johns of the firm's London office for considerable and untiring help in many ways and in the compilation of the catalogue.

Philip James

Catalogue

All dimensions are given in inches; height precedes width. Only a small selection of references and names of exhibitions has been given here; a fuller list can be obtained from the American catalogue 'The Niarchos Collection of Paintings', New York, Ottawa, Boston (2nd edition), 1958.

Pierre Bonnard 1867–1947

1 *WOMAN SEATED IN A STUDIO, c.1909* *Plate 61*

Canvas, 24½ × 19

Signed lower right *Bonnard*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

2 *AFTER THE BATH, c.1914* *Plate 60*

Oil on paper, 31¾ × 23

Signed lower left *Bonnard*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

Eugène Boudin 1825–1898

3 *A BEACH SCENE, 1886* *Plate 10*

Panel, 7½ × 12¾

Signed lower left *Ed. Boudin* and inscribed and dated lower right *Trouville 1886*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

4 *BEACH SCENE, 1887* *Plate 11*

Panel, 7½ × 12¾

Signed lower left *Ed. Boudin* and inscribed and dated lower right *Trouville 1887*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

Paul Cézanne 1839–1906

5 *THE BLACK CLOCK, 1869–70* *Plate 13*

Canvas, 21¾ × 29¼

COLLECTIONS: Emile Zola (No. 114, Emile Zola sale, 1903); Auguste Pellerin, Paris; Baron Kohner, Budapest; Mr and Mrs Edward G. Robinson, Los Angeles.

"Happy are they who have memories. I envisage your role in my life as that of the pale young man of whom Musset speaks. You are my whole youth; I find you mixed up with all my joys, with all my sufferings. Our minds, in brotherhood, have developed side by side. Today, at the beginning, we have faith in ourselves because we have penetrated our hearts and flesh." Dedication of Zola's *Mon Salon*, Paris, May 20, 1866 to Cézanne.

EXHIBITED: *French Impressionist pictures*, Durand-Ruel Gallery, London, 1905; *Rétrospective d'oeuvres de Paul Cézanne*, Salon d'Automne, Paris, 1907 (No. 8); *French Art, 1200–1900*, Royal Academy, London, 1932 (No. 441), repr. Commemorative Catalogue, London, 1933, Pl. 138, no. 278; *Cézanne*, Musée de l'Orangerie, Paris, 1936 (No. 11).

REFERENCES: J. Meier-Graefe, *Cézanne*, trans. J. Holroyd-Reece, London and New York, 1927, Pl. V; G. Mack, *Paul Cézanne*, New York, 1935, p. 142; L. Venturi, *Cézanne, son art, son oeuvre*, Paris, 1936, Vol. I, No. 69 as "La Pendule Noir",

Vol. II, Pl. 16; J. Rewald, *Cézanne et Zola*, Paris, 1936, Pl. 17; J. Rewald, *The history of Impressionism*, New York, 1946, repr. p. 210; M. Shapiro, *Paul Cézanne*, New York, 1952, repr. p. 37.

6 *"L'ETERNEL FEMININ", 1875–77*
Plate 12

Canvas, 17×21

COLLECTIONS: Auguste Pellerin, Paris; J. V. Pellerin, Paris.

EXHIBITED: *Cézanne*, Gallerie Vollard, Paris, 1899 (No. 6); *Cézanne*, Musée de l'Orangerie, Paris, 1936 (No. 37); *Cézanne paintings, watercolours and drawings*, The Art Institute of Chicago and the Metropolitan Museum of Art, New York, 1952 (No. 23); *Van Gogh et les peintres d'Auvers-sur-Oise*, Musée de l'Orangerie, Paris, 1955 (No. 13).

REFERENCES: R. Fry, *Cézanne, A study of his development*, n.d. (1927), p. 84, Pl. XXX; J. Rewald, *Cézanne et Zola*, Paris, 1936, Pl. 22 as "La belle Impéria ou l'apothéose de la femme", c. 1875; L. Venturi, *Cézanne, son art, son oeuvre*, Paris, 1936, Vol. I, No. 247, Vol. II, Pl. 66; The Burlington Magazine, July, 1936, D. Lord, *Paul Cézanne*.

7 *CEZANNE, "AU CHAPEAU MELON", 1883–85 Plate 9*

Canvas, 26¼×16¼

COLLECTIONS: M. Nunès, Paris; Gaston Bernheim de Villers, Paris.

EXHIBITED: *Exposition rétrospective Paul Cézanne*, Galerie Bernheim-Jeune, Paris, 1926; *Cézanne*, Musée de l'Orangerie, 1936, Paris (No. 57).

REFERENCES: L. Venturi, *Cézanne, son art, son oeuvre*, Paris, 1936, Vol. I, No. 515, Vol. II, Pl. 158.

8 *THE AQUEDUCT AND LOCK, 1888–90*
Plate 14

Canvas, 29¼×36⅝

COLLECTIONS: Marius de Zayas, New York; Lord Ivor Spencer Churchill, London; Col. and Mme. Jacques Balsan, New York.

REFERENCES: L. Venturi, *Cézanne, son art et son oeuvre*, Paris, 1936, Vol. I, No. 640, Vol. II, Pl. 205.

Marc Chagall b. 1887

9 *RABBI WITH TORAH Plate 63*

Gouache on paper, 24×18½
Signed lower left *Marc Chagall*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

Camille Corot 1796–1875

10 *ITALIAN WOMAN, c.1870 Plate 5*

Canvas, 28¾×23¼
Signed lower left *Corot*

COLLECTIONS: Gérome Ottoz, Paris; Oscar Schmitz, Dresden; Mr and Mrs Edward G. Robinson, Los Angeles.

EXHIBITED: *Camille Corot*, Kunsthaus, Zürich, 1934 (No. 109); *De David à Toulouse-Lautrec, Chefs-d'oeuvre des collections Américaines*, Musée de l'Orangerie, Paris, 1955 (No. 10), repr. in cat. Pl. 25.

REFERENCES: A. Robaut, *L'Oeuvre de Corot, catalogue raisonné et illustré*, Paris, 1905, Vol. III, No. 1583, repr. p. 123; J. Meier-Graefe, *Corot*, Berlin, 1930, p. 102, Pl. CXXX.

Edgar Degas 1834–1917

11 *HEAD OF AN ITALIAN YOUTH, 1856–57*
Plate 27

Canvas, 9¾×6⅝
Stamped lower left *Degas*

Degas used this same model for his watercolour "Saint Jean-Baptiste et l'Ange" and the oil painting "Saint Jean-Baptiste", painted at this period. He also did a head of the boy in profile to the left,

repr. P. A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, Vol. II, Nos. 20, 21, 23, respectively.

COLLECTIONS: This picture was in the artist's studio at the time of his death and was Lot No. 2a in the 4th posthumous Sale, Galerie Georges Petit, Paris, July 2nd, 3rd, 4th, 1919; Sir Louis Fergusson, London; Mrs Alix Baer.

EXHIBITED: *Paintings, drawings and prints from the collection of Sir Louis Fergusson*, The Leicester Galleries, London, 1948 (No. 7); *Degas*, Arts Council, R.S.A., Edinburgh and Tate Gallery, London, 1952 (No. 2).

REFERENCES: P. A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, Vol. II, No. 22.

12 *DANCER LEAVING HER DRESSING ROOM, c.1881* *Plate 28*

Pastel, 21½×12½
Signed lower left *Degas*

COLLECTIONS: Henri Rouart, Paris (in the 2nd part of the sale of this collection, Paris, Dec. 16–18, 1912, Lot 73, repr. in cat. p. 40); Ernest Rouart, Paris; Mme Marin, Paris; Mr and Mrs Edward G. Robinson, Los Angeles.

REFERENCES: P. A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, Vol. II, No. 644, repr. p. 365; L. Browse, *Degas Dancers*, New York, n.d., No. 62, as "La loge de danseuse", Pl. 62.

13 *TWO DANCERS RESTING* *Plate 31*

Pastel, 30×41
Stamped lower left *Degas*

This picture is a study for a pastel formerly in the Vollard collection, repr. P. A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, Vol. III, No. 1256.

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

REFERENCES: Catalogue des tableaux, pastels et dessins par Edgar Degas et provenant de son atelier, Galerie Georges Petit, Paris, May 6–8, 1918, No. 144 as "Deux danseuses au repos"; P. A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, Vol. III, No. 1257, repr. p. 731; L. Browse, *Degas Dancers*, New York, n.d., No. 204 as "Deux danseuses sur une banquette", Pl. 204.

14 *DANCERS IN PINK, c.1904–06* *Plate 34*

Pastel, 31¾×25¾
Stamped lower left *Degas*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

REFERENCES: Catalogue des tableaux, pastels et dessins par Edgar Degas et provenant de son atelier, Galerie Georges Petit, Paris, May 6–8, 1918, No. 203 as "Quatre danseuses en jupe rose, décor d'arbres", repr. p. 110; P. A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, Vol. III, No. 1449, repr. p. 825.

15 *DANCERS IN GREEN, c.1904–06* *Plate 32*

Pastel, 32×25¾
Signed lower left *Degas*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

REFERENCES: P. A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, Vol. III, No. 1445, repr. p. 823.

Eugène Delacroix 1798–1863

16 *AN ODALISQUE, 1857* *Plate 6*

Panel, 14×12
Signed and dated lower right *Eug. Delacroix 1857*

COLLECTIONS: Francis Petit, Paris; Mr and Mrs Edward G. Robinson, Los Angeles.

REFERENCES: A. Robaut, *L'Oeuvre complet d'Eugène Delacroix*, Paris, 1885, No. 1315 as "Femme d'Alger dans son intérieur".

Paul Gauguin 1848–1903

17 *"LE RAMASSAGE DU FOIN", 1888* *Plate 17*

Canvas, 29×36¼
Signed and dated lower left *P. Gauguin 88*

COLLECTIONS: Daniel de Monfreid, Paris; Henri de Monfreid, Paris.

EXHIBITED: *Paul Gauguin*, Kunsthalle, Basel, 1928 (No. 38 as "Bretonin mit nacktem Oberkörper").

REFERENCES: M. Malingue, *Gauguin, le peintre et son oeuvre*, Paris, 1948, repr. p. 131; J. Rewald, *Post-Impressionism from van Gogh to Gauguin*, New York, 1956, p. 258, repr. p. 259.

18 *BRITTANY LANDSCAPE, 1888* *Plate 18*
Canvas, 36¼×28¼
Signed and dated lower left *P. Gauguin 88*

19 *TAHITIAN LANDSCAPE, c.1891* *Plate 21*
Watercolour, 10⅝×13¾
There is another version of this watercolour in the Louvre.
COLLECTION: Daniel de Monfreid, Paris.

20 *TAHITIAN FLOWERS, c.1895* *Frontispiece*
Canvas, 37½×24¼
Signed lower right *P. Gauguin*
COLLECTIONS: Eugène Blot, Paris (in the sale of this collection, May 10, 1906, Lot 29); Oscar Schmitz, Dresden; Mr and Mrs Edward G. Robinson, Los Angeles.
EXHIBITED: *Paul Gauguin*, Kunsthalle, Basel, 1928 (No. 102).
REFERENCES: J. Rewald, *Paul Gauguin*, New York, 1952, p. 24 where dated 1891, repr. p. 5.

21 *HORSEMEN ON THE BEACH, 1902* *Plate 22*
Canvas, 29×36¼
Signed and dated lower left *Paul Gauguin 1902*
A version of this picture, painted in the same year, is in the Museum Volkwang, Essen.
COLLECTIONS: Dr Emil von Rath, Cologne, who presented it to Wallraf-Richartz Museum, Cologne; Mr and Mrs Edward G. Robinson, Los Angeles.
EXHIBITED: *Paul Gauguin*, Kunsthalle, Basel, 1928 (No. 105 as "Reiter am Meere").
REFERENCES: Wallraf-Richartz Museum der Hansestadt Köln – Gemälde Galerie Wegweiser und Verzeichnis, Cologne, 1936 (No. 1202); M. Malingue *Gauguin, le peintre et son oeuvre*, Paris, 1948, repr. p. 236 as "Marquisiens à cheval".

Théodore Gericault 1791–1824

22 *"TROMPETTE DE LA GARDE"* *Plate 7*
Canvas, 28¾×23¼
COLLECTIONS: M. Binant, Paris; Maurice Leclanché, Paris; Oscar Schmitz, Dresden; Mr and Mrs Edward G. Robinson, Los Angeles.
EXHIBITED: *Chefs-d'oeuvre de l'art Français*, Palais National des Arts, Paris, 1937 (No. 340).
REFERENCES: C. Clément, *Gericault, étude biographique et critique avec le catalogue raisonné de l'oeuvre du maître*, Paris, 1868, No. 60 as "Trompette de chasseurs à cheval de la garde impériale" and dated 1812–16; K. Berger, *Gericault und sein Werk*, Vienna, 1952, No. 9 as "Trompeter zu Pferde", Pl. 9.

Vincent van Gogh 1853–1890

23 *CHURCH UNDER THE SNOW, 1885* *Plate 20*
Painted at Nuenen
Canvas, 11⅞×16½
COLLECTIONS: Mme E. H. du Quesne-van Gogh, Baarn; Haas, Rotterdam; A. van Hoboken, Vienna.
REFERENCES: *The Letters of Vincent van Gogh to his brother, 1872–1886*, London and New York, 1927, Vol. II, p. 502; J. B. de la Faille, *L'Oeuvre de Vincent van Gogh, catalogue raisonné*, Brussels and Paris, 1928, No. 87 as "Cimetière de Paysans", Pl. XXIV; J. B. de la Faille, *Vincent van Gogh*, London, n.d. (1939), No. 96 as "The Country Churchyard".

24 *"LE PERE TANGUY", c.1887* *Plate 25*
Canvas, 25¾×19¾
"Julien Tanguy (1825–1894) was a modest dealer in artist's colours, of Breton origin and a friend of the impressionist painters. His shop, in the rue Clauzel, was a sort of *chapelle ardente*, for a long time the only place in Paris where one could see any Cézannes. It was at Tanguy's that Cézanne and van Gogh met. Tanguy was very fond of van

Gogh and exhibited his paintings. He was in van Gogh's funeral procession at Auvers; he took sixteen paintings for the first posthumous exhibition organized by Bernard. Van Gogh did three portraits of Tanguy . . . (one in Copenhagen) and two versions with a background of Japanese prints . . . as well as a pencil drawing . . ." J. Leymarie, *Van Gogh*, Paris, 1951, p. 99.

COLLECTIONS: Rudolph R. Bauer, Frankfurt-am-Main (who acquired it at the International Exhibition at Cologne, 1912); Hagelstange, Cologne; Dr J. Keller, Paris; Mr and Mrs Edward G. Robinson, Los Angeles.

EXHIBITED: Stedelijk Museum, Amsterdam, 1905 (No. 63); Druet Art Gallery, Paris, 1908 (No. 18); *International exhibition*, Cologne, 1912 (No. 106); *van Gogh*, Museum of Modern Art, New York, 1935–36 (No. 21).

REFERENCES: J. Meier-Graefe, *Vincent van Gogh, a biographical study*, trans. J. Holyroyd-Reece, London and Boston, 1926, Vol. I, Pl. XIX; J. B. de la Faille, *L'Oeuvre de Vincent van Gogh, catalogue raisonné*, Brussels and Paris, 1928, No. 364, Pl. C; *Further letters of Vincent van Gogh to his brother, 1886–1889*, London and New York, 1929, pp. 101, 102; J. B. de la Faille, *Vincent van Gogh*, London, n.d. (1939), No. 305, repr.; J. Rewald, *The history of Impressionism*, New York, 1946, p. 401, repr.; M. Schapiro, *van Gogh*, Stuttgart, 1954, p. 42, repr.; J. Rewald, *Post-Impressionism from van Gogh to Gauguin*, New York, 1956, pp. 45, 72, repr.

25 *"LE PONT D'ASNIERES", 1887*
Plate 23

Paris period
Canvas, $12\frac{7}{8} \times 15\frac{3}{8}$

COLLECTION: A. van Hoboken, Vienna

REFERENCES: J. B. de la Faille, *L'Oeuvre de Vincent van Gogh, catalogue raisonné*, Brussels and Paris, 1928, No. 302, Pl. LXXXIII; J. B. de la Faille, *Vincent van Gogh*, London, n.d. (1939), No. 381, repr. p. 278; J. Rewald, *Post-Impressionism from van Gogh to Gauguin*, New York, 1956, repr. p. 69.

26 *THISTLES, 1888* *Plate 26*

Arles period
Canvas, $23\frac{1}{4} \times 19\frac{1}{4}$

COLLECTIONS: G. Fayet, Paris; Denys Cochin, Paris; M. C. Pineus, Göteborg; Axel Jacobsen, Stockholm; M. Gold, Paris; Gabriel Cognacq, Paris.

EXHIBITED: *Exposition rétrospective Vincent van Gogh*, Société des Artistes Indépendants, Paris, 1905 (No. 17).

REFERENCES: J. B. de la Faille, *L'Oeuvre de Vincent van Gogh, catalogue raisonné*, Brussels and Paris, 1928, No. 447, Pl. CXXV; *Further letters of Vincent van Gogh to his brother, 1886–1889*, London, 1929, p. 146 ("As to studies, I have two studies of thistles on a vague ground, thistles white with the fine dust of the road" – Letter 522); J. B. de la Faille, *Vincent van Gogh*, London, n.d. (1939), No. 482, repr.

27 *"LES ALYSCAMPS" AT ARLES, 1888*
Plate 30

Arles period
Canvas, $29 \times 36\frac{1}{2}$

Les Alyscamps (archaic form of *Champs Elysées*) is the last remaining avenue of the once extensive necropolis of ancient Arles. Van Gogh painted another view of the avenue (Kröller-Müller Museum). "I have done two canvases of autumn, which Gauguin liked I think . . . I think you will like the fall of the leaf that I have done. It is some poplar trunks in lilac cut by the frame where the leaves begin. These tree trunks are lined like pillars along an avenue where right and left there are rows of old Roman tombs of a blue lilac. And then the soil is covered, as with a carpet, by a thick layer of yellow and orange fallen leaves. And they are still falling like flakes of snow. And in the avenue little figures of lovers. The upper part of the picture is a bright green meadow, and no sky, or almost none." *Further letters of Vincent van Gogh to his brother, 1886–89*, London and New York, 1929, pp. 246, 247.

COLLECTIONS: Mme J. van Gogh-Bonger, Amsterdam; Prof. Dr Arthur Stoll, Arlesheim, Switzerland; Adolf Bensinger, Mannheim.

EXHIBITED: Stedelijk Museum, Amsterdam, 1905 (No. 153a).

REFERENCES: J. B. de la Faille, *L'Oeuvre de Vincent van Gogh, catalogue raisonné*, Brussels and Paris, 1928, No. 487, Pl. CXXXVI; J. B. de la Faille, *Vincent van Gogh*, London, n.d. (1939), No. 514, repr.

28 *COUNTRY ROAD, ARLES, 1889* *Plate 24*

Arles period
Canvas, 21×25¼

COLLECTIONS: Mme J. van Gogh-Bonger, Amsterdam; Curt Glaser, Berlin; Frau Eva Cassirer, Berlin; M. Hodebert, Paris; S. W. Sykes, London; Mr and Mrs Edward G. Robinson, Los Angeles.

EXHIBITED: Stedelijk Museum, Amsterdam, 1905 (No. 168).

REFERENCES: J. B. de la Faille, *L'Oeuvre de Vincent van Gogh, catalogue raisonné*, Brussels and Paris, 1928, No. 520 as "La Route", Pl. CXLII; *Further letters of Vincent van Gogh to his brother*, London and New York, 1929, p. 361; J. B. de la Faille, *Vincent van Gogh*, n.d. (1939), No. 538, repr.

29 *THE HOUSE OF PERE PILON, 1890* *Plate 29*

Auvers period
Canvas, 19⅝×27½

COLLECTIONS: Mme J. van Gogh-Bonger, Amsterdam; Alexander von Jawlensky, Wiesbaden; K. Neumann, Barmen.

EXHIBITED: *Van Gogh et les peintres d'Auvers-sur-Oise*, Musée de l'Orangerie, Paris, 1955 (No. 53).

REFERENCES: J. B. de la Faille, L'*Oeuvre de Vincent van Gogh, catalogue raisonné*, Brussels and Paris, 1928, No. 791, Pl. CCXXII; J. B. de la Faille, *Vincent van Gogh*, London, n.d. (1939), No. 771, repr.; J. Rewald, *Post-Impressionism from van Gogh to Gauguin*, New York, 1956, repr. p. 399.

Francisco José de Goya y Lucientes 1746–1828

30 *PORTRAIT OF DONNA JOAQUINA CANDADO* *Plate 4*

Canvas, 40⅛×29⅛

COLLECTIONS: Fritz von Gans, Frankfurt-am-Main; K. W. Bachstitz, The Hague.

EXHIBITION: Kunstakademie, Berlin, 1909 (No. 43).

REFERENCES: C. Yriarte, *Francisco de Goya*, Paris, 1867, p. 147; V. von Loga, *Francisco de Goya*, Berlin, 1903 (reprint 1921), No. 189; Detlev. Frh. von Hadeln, *Zeitschrift für bildende Kunst neue Folge*, Leipzig, 1909, p. 203; A. L. Mayer, *Francisco de Goya*, Munich, 1921, No. 225, Pl. 164; D. Fitzgerald, *L'Oeuvre peinte de Goya*, Paris, 1928–50, No. 433; G. Gronau, *Collection Bachstitz Gallery*, Berlin, n.d. (1921), Vol. I, Pl. 76.

El Greco 1548–1614

31 *PIETA, c.1585–90* *Plate 1*

Canvas, 47½×57
Signed

El Greco painted this subject three times. The other two versions are in the possession of the Hispanic Society, New York and in the John G. Johnson collection in the Philadelphia Museum of Art. There is no known replica of this picture.

COLLECTIONS: Yves Perdoux, Paris; Comtesse de la Béraudière, Paris.

EXHIBITED: The Metropolitan Museum of Art, New York, 1955, on loan.

REFERENCES: A. L. Mayer, *Dominico Theotocopuli El Greco, kritisches und illustriertes Verzeichnis des Gesamtwerkes*, Munich and New York, 1926, No. 102 (dated 1592–95), Pl. XXV; J. C. Aznar, *Dominico Greco*, Madrid, 1950, No. 203, repr.; Gazette des Beaux-Arts, Paris, July–Aug. 1952, R. Pallucchini, *New light upon El Greco's early career.*

32 *SAINT PETER IN PRAYER* *Plate 2*

Canvas, 36½×29½

This theme which is usually called in Spain as "Las Lagrimas de san Pedro" was painted by El Greco several times with but slight variations.

COLLECTIONS: Pablo Bosch, Madrid; Pineda, Madrid; S. O'Rossen, Paris.

REFERENCES: A. L. Mayer, *Dominico Theotocopuli El Greco, kritisches und illustriertes Verzeichnis des Gesamtwerkes*, Munich and New York, 1926, p. 63 (dated 1595–1600), repr.; J. C. Aznar, *Dominico Greco*, Madrid, 1950, No. 446.

Winslow Homer 1836–1910

33 *A VOICE FROM THE CLIFFS, 1883* *Plate 48*

Watercolour, 20¾×29¾

Signed and dated lower right *Winslow Homer 1883*

Etched by the artist, 1887–88

"Four of his chief English watercolours, shown at the American Water Colour Society in 1883, brought the most enthusiastic public response he had received. Even his severest critics, who had thought his American work crude and ugly, were won over. Among the critiques was the most appreciative study of his art that had yet appeared, a special article by Margaret G. Van Rensselaer in the *Century*, in which she said: ' "The Voice from the Cliffs" and "Inside the Bar" seem to me not only the most complete and beautiful things he has yet produced, but among the most interesting American art has yet created . . . Mr Homer does indeed, in these pictures, show something quite different from the fresh and individual but crude and unpoetic suggestiveness of his earlier aquarelles . . . The dignity of these landscapes and the statuesque impressiveness and sturdy vigour of these figures, translated by the strong sincerity of his brush, prove an originality of mood, a vigour of conception, and a sort of stern poetry of feeling to which he had never reached before'."

L. Goodrich, *Winslow Homer*, New York, 1944, p. 80.

COLLECTIONS: Edward C. Stedman, New York; Dr Alexander C. Humphreys, New York; Harold Somers, Brooklyn, New York; Edward Coykendall, Kingston, New York; Mrs Jacob H. Rand, New York.

Edouard Manet 1832–1883

34 *HEAD OF OLD WOMAN, c.1856* *Plate 8*

Oval, 19¾×15¾

Signed lower left *M*

COLLECTIONS: Jean-Baptiste Faure, Paris; Charles Bacos, Alexandria; Paul Cassirer, Berlin; Arthur Sachs, New York.

REFERENCES: J. Meier-Graefe, *Edouard Manet*, Munich, 1912, p. 17; P. Jamot and G. Wildenstein, *Manet*, Paris, 1932, No. 13, repr.; A. Tabarant, *Manet et ses oeuvres*, Paris, 1947, No. 14, repr.

35 *OLYMPIA* *Plate 15*

Watercolour, 12½×18

Signed lower right *E. Manet*

This is the watercolour study for the painting in the Louvre (1863).

COLLECTIONS: Auguste Pellerin, Paris; Jules Strauss, Paris; Albert Mayer, Paris; Private collection, Ireland.

EXHIBITED: *Internationale Centennale de l'Art Français*, Paris, 1900 (No. 1152).

REFERENCES: J. Meier-Graefe, *Manet*, Berlin, 1912, Pl. 68; The Burlington Magazine, London, Oct. 1912, repr. p. 45; P. Jamot and G. Wildenstein, *Manet*, Paris, 1932, No. 82; A. Tabarant, *Manet et ses oeuvres*, Paris, 1947, p. 78, Pl. 575.

Henri Matisse 1869–1954

36 *THE DINNER TABLE (LA DESSERTE), 1897* *Plate 43*

Canvas, 39½×51½

Signed lower right *H.M.*

COLLECTIONS: Ambroise Vollard (bought from the artist); Dr Curt Friedmann, Berlin; Herr Freudenberg, Berlin; Mr and Mrs Edward G. Robinson, Los Angeles.

EXHIBITED: Société Nationale des Beaux-Arts, Champ de Mars, Paris, 1897 (No. 883 as "Intérieur"); *Henri Matisse retrospective exhibition*, The Museum of Modern Art, New York, 1931 (No. 6); *Henri Matisse*, The Museum of Modern Art, New York, Cleveland Museum of Art, the Art Institute of Chicago and the San Francisco Museum of Art, 1951–52 (No. 3).

REFERENCES: A. H. Barr, Jr., *Matisse, his art and public*, New York, 1951, repr. p. 299.

Amedeo Modigliani 1884–1920

37 *PORTRAIT OF A WOMAN, c.1918* *Plate 65*

Canvas, 32×21¼

"In one of these (Montmartre) cafés Modigliani made a friend of the young Polish poet, Leopold Zborowski. This man was able to bring some order into Modigliani's existence when everyone else had failed, several picture-dealers and other friends having already tried. Zborowski took him to the south of France in an effort to relieve his condition, but in vain; it was too late and he only grew worse. Their money finally gave out entirely and Zborowski made a tremendous effort which involved selling not only a large number of canvases for a few hundred francs, but Zborowski's trunk and most of his clothes to get enough money for their return tickets to Paris. There the situation improved and the last two years of Modigliani's life, 1918–20, was spent in some sort of peace and a little – a very little – comfort." M. Dale, *Modigliani*, New York, 1929, p. 13.

COLLECTIONS: Leopold Zborowski, Paris; Mr and Mrs Edward G. Robinson, Los Angeles.

REFERENCES: A. Pfannstiel, *Modigliani*, Paris, 1929, p. 35; A. Pfannstiel, *Modigliani et son oeuvre*, Paris, 1956, No. 213.

38 *THE ZOUAVE, c.1918* *Plate 64*

Canvas, 24¼×19

Signed upper right *Modigliani*

COLLECTIONS: Leopold Zborowski, Paris; J. Netter, Paris; Mr and Mrs Edward G. Robinson, Los Angeles.

EXHIBITED: *Modigliani*, Palais des Beaux-Arts, Brussels, 1933 (No. 56), repr. in cat.; *Modigliani, paintings, drawings, sculpture*, Cleveland Museum of Art and the Museum of Modern Art, New York, 1951 (No. 39).

REFERENCES: A. Pfannstiel, *Modigliani*, Paris, 1929, p. 40; A. Pfannstiel, *Modigliani et son oeuvre*, Paris, 1956, No. 249.

Claude Monet 1840–1926

39 *THE FOURTEENTH OF JULY, c.1872* *Plate 19*

Canvas, 23½×32

Signed lower right *Claude Monet*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

Camille Pissarro 1830–1903

40 *BOULEVARD DES ITALIENS, AFTERNOON, 1897* *Plate 16*

Canvas, 29×36½

Signed and dated lower right *C. Pissarro. 1897*

COLLECTIONS: Adolph and Sam Lewisohn, New York; Mr and Mrs Edward G. Robinson, Los Angeles.

EXHIBITED: *C. Pissarro*, Galerie Durand-Ruel, Paris, 1898 (No. 7); *Tableaux de Monet, Pissarro, Renoir et Sisley*, Galerie Durand-Ruel, Paris, 1899 (No. 55); *Pissarro, exposition rétrospective*, Galerie Manzi, Joyant, Paris, 1914.

REFERENCES: J. Meier-Graefe, *Impressionisten*, Munich, 1907, p. 167; L. R. Pissarro and L. Venturi, *Pissarro, son art, son oeuvre*, Paris, 1939, No. 999; J. Rewald, *Pissarro*, Paris, n.d. Pl. 52.

Pierre Auguste Renoir 1841–1919

41 *GIRL WITH RED PLUMED HAT, c.1876* *Plate 36*

Canvas, 18⅛ × 15⅛

Signed lower left *Renoir*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

42 *THE MOSQUE AT ALGIERS, 1882* *Plate 35*

Canvas, 19⅛ × 23⅛

Signed and dated lower right *Renoir 82*

COLLECTIONS: Miss J. Alice Maxwell, Rockville, Con.; Maj. Edward J. Bowes, New York; Mrs Margaret Thompson Biddle, Paris.

REFERENCES: A. Vollard, *Auguste Renoir*, Paris, 1920, p. 123.

43 *PLACE DE LA TRINITE, c.1885* *Plate 41*

Canvas, 21⅛ × 26

Signed lower left *Renoir*

COLLECTIONS: Hazard, Paris; Arthur Meeker, Chicago; Honolulu Academy of Arts, Hawaii.

44 *GIRL RESTING HER HEAD ON HER HAND, 1894* *Plate 37*

Canvas, 18⅜ × 16⅛

Signed lower right *Renoir*

COLLECTION: M. Pollack, Paris.

45 *"LA BOULANGERE", 1904* *Plate 33*

Canvas, 21⅜ × 25⅜

Signed lower right *Renoir*

COLLECTION: Henry Bernstein, Paris.

REFERENCES: A. Vollard, *Renoir, an intimate record*, New York, 1925, repr.; J. Meier-Graefe, *Renoir*, Leipzig, 1929, p. 288.

46 *LE JARDIN DE LA POSTE, CAGNES, 1906* *Plate 38*

Canvas, 18⅛ × 21⅛

Signed lower left *Renoir*

COLLECTION: Raymond Loewy, New York.

47 *AFTER THE BATH, c.1910* *Plate 42*

Canvas, 26¼ × 22

Signed lower right *Renoir*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

EXHIBITED: *Renoir, a special exhibition of his paintings*, The Metropolitan Museum of Art, New York, 1937 (No. 59).

REFERENCES: A. Vollard, *Renoir, an intimate record*, New York, 1925, p. 246; J. Meier-Graefe, *Renoir*, Leipzig, 1929, No. 346, repr.

48 *GIRL IN PINK* *Plate 39*

Canvas, 13 × 16⅛

Signed lower right *Renoir*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

REFERENCES: A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, No. 181 (dated 1890).

49 *LANDSCAPE, c.1910* *Plate 40*

Canvas, 10⅜ × 15

Signed lower left *Renoir*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

REFERENCES: A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, repr. Vol. II, p. 48.

50 *THE TWO SISTERS* *Plate 44*

Canvas, 18⅛ × 21⅛

Signed lower left *Renoir*

COLLECTIONS: Abbé Gaugain, Paris; Ernest Cognacq, Paris; Gabriel Cognacq, Paris.

Georges Rouault 1871–1958

51 *NUDE, 1906* *Plate 51*

Watercolour, 10⅛ × 9

Signed with monogram and dated lower right *G.R.1906*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

52 *NUDE, 1906* *Plate 52*

Watercolour, 10×8⅞

Signed with monogram and dated lower left *G.R.1906*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

53 *HEAD OF A WOMAN, 1908* *Plate 53*

Gouache and watercolour, 21×13⅞

Signed and dated lower right *G. Rouault, 1908*

COLLECTIONS: John Quinn, New York; Mr and Mrs Edward G. Robinson, Los Angeles.

EXHIBITED: *Georges Rouault, retrospective loan exhibition*, Institute of Modern Art, Boston, the Phillips Memorial Gallery, Washington and San Francisco Museum of Art, 1940–41 (No. 62), repr. in cat.

REFERENCES: L. Venturi, *Georges Rouault*, New York, 1940, No. 41, Pl. 34.

54 *TWO PEASANTS. c.1909* *Plate 55*

Canvas, 35×24½

Signed lower right *G. Rouault*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

EXHIBITED: *Georges Rouault, retrospective loan exhibition*, Institute of Modern Art, Boston, the Phillips Memorial Gallery, Washington and San Francisco Museum of Art, 1940–41 (No. 47).

REFERENCES: L. Venturi, *Georges Rouault*, New York, 1940, No. 53 (dated 1911), Pl. 46.

55 *THE OLD CLOWN, c.1917* *Plate 54*

Oil on board, 41×29½

Signed lower right *G. Rouault*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

EXHIBITED: *Modern masters from European and American collections*, the Museum of Modern Art, New York, 1940 (No. 16), repr. in cat.; *Rouault, retrospective exhibition*, the Cleveland Museum of Art and the Museum of Modern Art, New York, 1953, cat. p. 28, repr. on cover.

REFERENCES: L. Venturi, *Georges Rouault*, New York, 1940, No. 61, Pl. 53.

56 *THE VASE OF FLOWERS* *Plate 56*

Oil on paper, 43¾×30

Signed lower right *G. Rouault*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

REFERENCES: L. Venturi, *Georges Rouault*, New York, 1940, No. 176, Pl. 146.

Peter Paul Rubens 1577–1640

57 *SELF PORTRAIT* *Plate 3*

Panel, 24½×17⅞

This portrait was engraved by Guilliam Panneals, 1630.

COLLECTION: Duke of Arenberg, Brussels.

REFERENCES: M. Rooses, *L'Oeuvre de Rubens*, Antwerp, 1886–92, No. 1048; A. Rosenberg, *Rubens*, Klassiker der Kunst, Stuttgart and Liepzig, 1905, repr. p. 308.

André Dunoyer de Segonzac b. 1884

58 *RECLINING NUDE, c.1935* *Plate 66*

Canvas, 32×39½

Signed at lower centre *A. D. de Segonzac*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

EXHIBITED: *Dunoyer de Segonzac*, Musée d'Art et d'Histoire, Geneva, 1951–52, Pl. 28 in cat. as "La Cure de Soleil", 1935.

REFERENCES: P. Jamot, *Dunoyer de Segonzac*, Paris, 1941, repr. as "Nu, Peinture, 1936".

Georges Seurat 1859–1891

59 *LE CROTOY, AVAL, c.1889* *Plate 47*

Canvas, 27⅞×34

Signed lower right *Seurat*

COLLECTIONS: Edmond Picard, Paris; Richard Goetz, Paris; M. Loevenstein; Mr and Mrs Edward G. Robinson, Los Angeles.

EXHIBITED: *Chefs-d'oeuvre de l'art Français*, Palais National des Arts, Paris, 1937 (No. 415); *French paintings from David to Toulouse-Lautrec*, the Metropolitan Museum of Art, New York, 1941 (No. 108), repr. in cat.

REFERENCES: J. Rewald, *Georges Seurat*, Paris, 1948, p. 132; J. Rewald, *Seurat*, Paris, 1954, Pl. 42.

Henri de Toulouse-Lautrec 1864–1901

60 *ARISTIDE BRUANT AT THE "AMBASSADEURS", c.1892* *Plate 50*

Gouache and watercolour on paper mounted on canvas, 54½×36½

Inscribed at top *Ambassadeurs* and at lower right *aristide Bruant et son cabaret*

Aristide Bruant (1851–1925) who called himself *chansonnier populaire* was one of the most familiar figures in Montmartre during the heyday of the Bohemian era. Attracted as a young man by the miseries and joys of the Paris slums, he quickly adopted the *langue verte* of the underworld with its strange and ever-changing vocabulary. He started writing verses which he set to music of his own and, being gifted with a pleasing voice, recited his ballads and songs in smaller cafés and cabarets with ever-increasing success. In 1885 was opened the "Cabaret Mirliton" (reed-flute) where Toulouse-Lautrec, then a newcomer to Paris, met him for the first time and was attracted by Bruant's talent and charm. Though very different in character, the aristocrat and the man from the streets became good friends and were often seen together, Bruant in his costume of black velvet jacket and trousers, knee-high black leather boots, the familiar red scarf and the wide-brimmed black felt hat. For Bruant's magazine the painter did some drawings printed with the accompanying verses by Bruant. When in 1892 the *chansonnier* opened his successful engagements at Les Ambassadeurs and L'Eldorado, Toulouse-Lautrec made the impressive painting for the now famous poster (*Delteil 343*), where the inscription was altered to *aristide Bruant dans son cabaret*.

COLLECTIONS: Ambroise Vollard, Paris; Georges Lurcy, New York.

EXHIBITED: *H. de Toulouse-Lautrec*, Musée des Arts Décoratifs, Paris, 1931 (No. 84).

REFERENCES: G. Mack, *Toulouse-Lautrec*, New York, 1938, p. 92 ff.

61 *JANE AVRIL DANCING, c.1893* *Plate 45*

Oil on board, 39×28½

This is a sketch for the poster "Jane Avril-Jardin de Paris"; reproduced by Loys Delteil, *H. de Toulouse-Lautrec* (Le Peintre-Graveur illustré, Volume X), Paris, 1920, No. 345.

COLLECTIONS: Marquis de Biron, Paris; L. Bernard, Paris; Mr and Mrs Edward G. Robinson, Los Angeles.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1910 (No. 6); *Exposition rétrospective de l'oeuvre de H. de Toulouse-Lautrec*, Galerie Manzi, Joyant, Paris, 1914 (No. 41); *Loan exhibition of paintings, drawings, prints and posters by Henri de Toulouse-Lautrec*, the Art Institute of Chicago, 1930–31 (No. 23).

REFERENCES: M. Joyant, *Henri de Toulouse-Lautrec*, Paris, 1926, Vol. I, p. 279.

62 *MISIA NATANSON, LA REVUE BLANCHE, 1895* *Plate 46*

Canvas, 37×28½

Signed with monogram lower left

The picture is probably the original drawing for the poster "Revue Blanche" reproduced in *H. de Toulouse-Lautrec*, by Loys Delteil (Le Peintre-Graveur illustré, Volume X), Paris, 1920, No. 355. Misia Natanson, *née* Godebska, was one of

Lautrec's favourite models. She married, as her first husband, Thadée Natanson, director of the "Revue Blanché". After divorcing him she married Alfred Edwards, founder of "Le Matin", collector and great friend of Toulouse-Lautrec. While she was Mme Edwards, Renoir painted a full-length portrait of her. George H. Doran, in *Chronicle of Barabbas*, New York, 1935, speaks of meeting her in Paris . . . "On my trip abroad in 1909 I had my first visit with him (Arnold Bennett). He was living in Paris, in a small house in Rue de Grenelle . . . This being Christmas Eve . . . we were to proceed at midnight to *réveillon*, a gay party at the home of Madame Eduardes (Edwards), divorced wife of the head of the Comédie Française. And such a party! . . . It was, too, the beginning of the short life of the divided skirt, and Madame Eduardes, a magnificent Pole, wore her gown with all the dignity of a Roman Senator and the grace of a Parisienne". Later she divorced M. Edwards and married José-Maria Sert, the Spanish mural painter.

COLLECTIONS: Thadée Natanson, Paris; Dr Tapié de Céleyran, Paris.

EXHIBITED: *Exposition rétrospective de l'oeuvre de H. de Toulouse-Lautrec*, Galerie Manzi, Joyant, Paris, 1914 (No. 67).

REFERENCES: F. Jourdain and J. Adhémar, *T-Lautrec*, Paris, 1952, No. 91, repr.

63 *CIPA GODEBSKI, 1896* *Plate 49*

Oil on board, 20½×15¾

Inscribed and signed upper right *à Cipa/H T Lautrec*

Painted at Villeneuve-sur-Yonne. Cipa Godebski was a Polish sculptor and writer, and brother of Madame Thadée Natanson (see No. 62).

COLLECTIONS: Cipa Godebski, Paris; Alphonse Kann, Paris; Dikran Khan Kelekian, New York; Eugene O. M. Liston; Mr and Mrs Edward G. Robinson, Los Angeles.

EXHIBITED: *Exposition H. de Toulouse-Lautrec*, Musée des Arts Décoratifs, Paris, 1931 (No. 151).

REFERENCES: M. Joyant, *Henri de Toulouse-Lautrec*, Paris, 1926, Vol. I, pp. 192, 200, repr.; F. Jourdain and J. Adhémar, *T-Lautrec*, Paris, 1952, No. 93, repr.; D. Cooper, *Henri de Toulouse-Lautrec*, Stuttgart, 1955, p. 134, repr.

Maurice Utrillo 1883–1955

64 *CATHEDRAL OF NOTRE DAME, c.1908* *Plate 57*

Oil on board, 24¼×18¾

Signed lower left *Maurice Utrillo V*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

65 *CHURCH OF SAINT MEDARD, c.1911* *Plate 58*

Canvas, 24¼×29½

Signed lower left *Maurice Utrillo V*, lower right *Maurice Utrillo V* (over-painted).

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

66 *STREET SCENE, SCANES, c.1914* *Plate 59*

Canvas, 23½×31¾

Signed lower left *Maurice Utrillo V*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

Edouard Vuillard 1868–1940

67 *STILL-LIFE WITH ORANGES, c.1890* *Plate 62*

Canvas, 7¼×9¼

Signed lower left *E. Vuillard*

COLLECTION: Mr and Mrs Edward G. Robinson, Los Angeles.

Edgar Degas 1834–1917

68 *"PETITE DANSEUSE DE QUATORZE ANS", 1880–81*

Bronze, height, 39

The wooden base is marked *Degas* and has the founder's mark *Cire Perdue, A. A. Hébrard*

After Degas' death the sculpture found in his studio and which he had modelled in wax, were cast in bronze by the founder, A. A. Hébrard, who used the *cire perdue* method. There were 74 subjects in all, 72 of which were cast between 1919 and 1921 with a number given to each subject. The 73rd sculpture ("Petite Danseuse de quatorze ans") and the 74th ("L'Ecoliere") were cast some time later and were not given numbers.

COLLECTIONS: A. A. Hébrard, Paris; Mr and Mrs Edward G. Robinson, Los Angeles.

REFERENCES: J. Rewald, *Degas works in sculpture, a complete catalogue*, New York, 1944, No. XX; L. von Matt and J. Rewald, *Degas das plastische Werk*, Zürich, 1957, No. XX.

69 *HORSE WITH JOCKEY: HORSE GALLOPING ON RIGHT FOOT, THE BACK LEFT ONLY TOUCHING THE GROUND, 1865–81*

Bronze, height, 9⅜

Incised on the base *Degas*, and the horse marked $\frac{25}{J}$ with $\frac{35}{J}$ on the foot of the jockey. The founder's mark *Cire Perdue, A. Hébrard* is stamped in relief.

REFERENCES: J. Rewald, *Degas works in sculpture, a complete catalogue*, New York, 1944, Nos. XIV and XV, repr.; L. von Matt and J. Rewald, *Degas das plastische Werk*, Zürich, 1957, Nos. XIV and XV, Pls. 14, 20, 21.

70 *HORSE WITH JOCKEY: HORSE GALLOPING, TURNING THE HEAD TO THE RIGHT, THE FEET NOT TOUCHING THE GROUND, 1865–81*

Bronze, height, 11¼

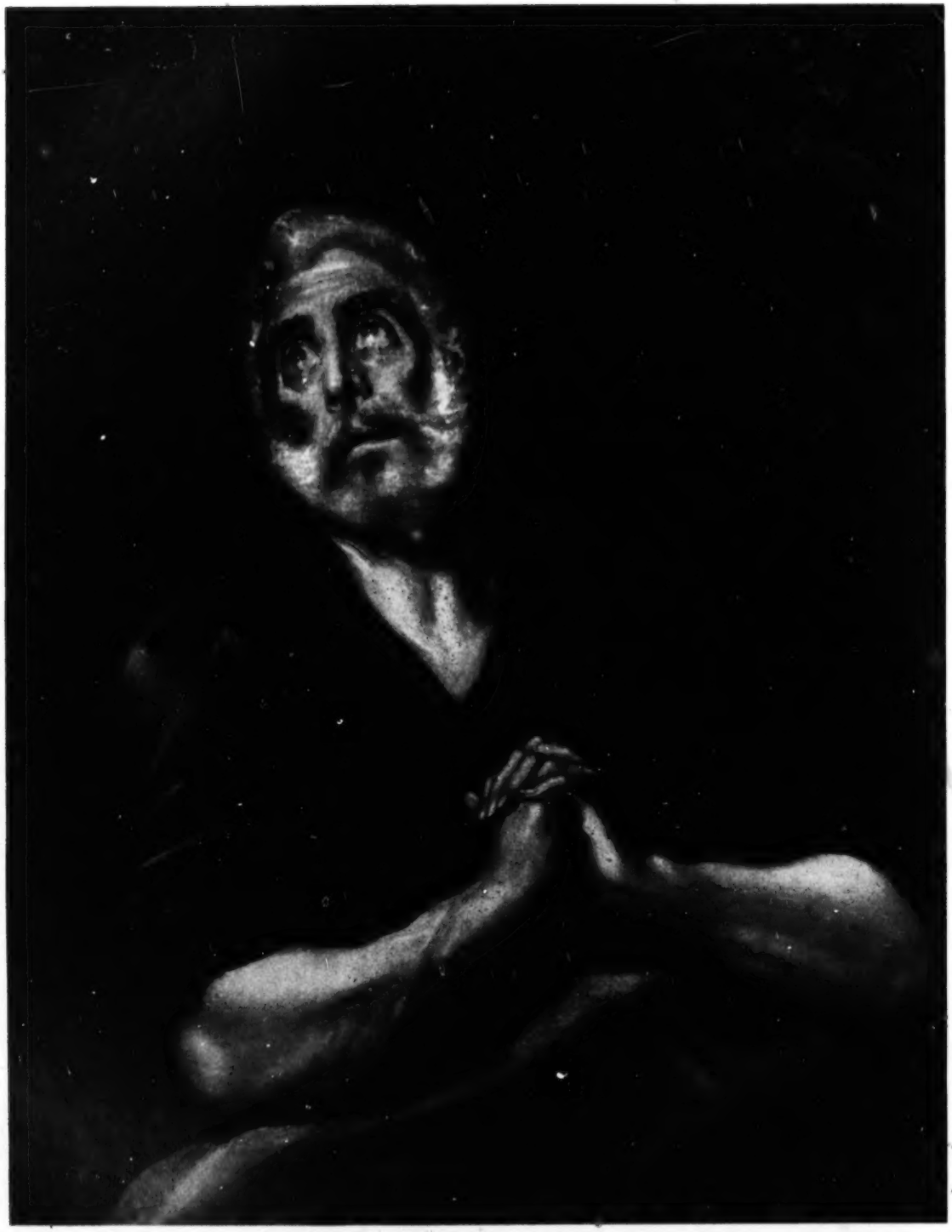
Incised on the base *Degas*, and the horse marked $\frac{32}{K}$ with $\frac{36}{K}$ on the foot of the jockey. The founder's mark, *Cire Perdue, A. Hébrard* is stamped in relief.

REFERENCES: J. Rewald, *Degas works in sculpture, a complete catalogue*, New York, 1944, Nos. XVII and XVIII, repr.; L. von Matt and J. Rewald, *Degas das plastische Werk*, Zürich. 1957, Nos. XVII and XVIII, Pls. 12 and 20.

Plates

1. EL GRECO Pietá 47⅛ × 57 in. (31)

1



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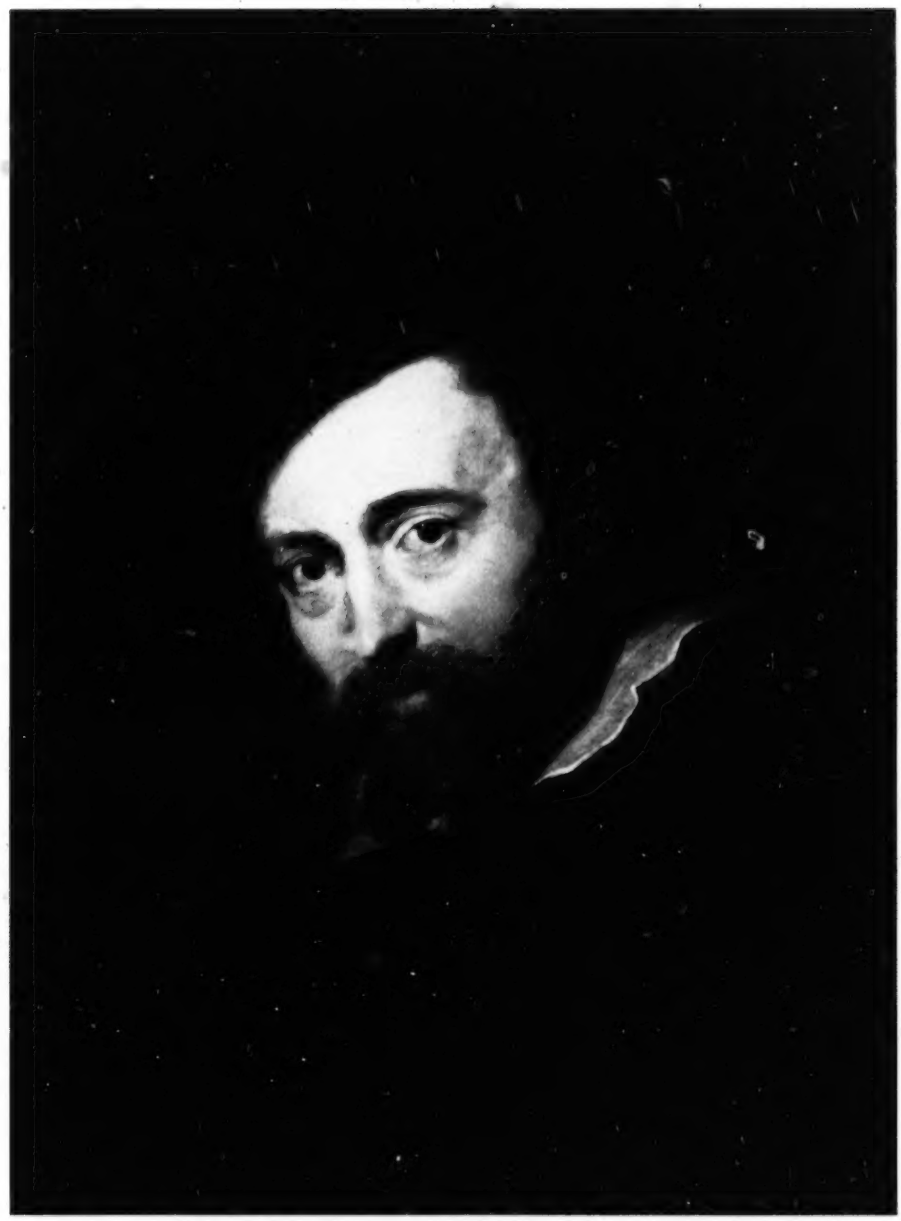


3

2. (*opposite*) EL GRECO Saint Peter in Prayer $36\frac{1}{2} \times 29\frac{1}{2}$ in. (32)

3. (*above*) RUBENS Self Portrait $24\frac{1}{2} \times 17\frac{3}{4}$ in. (57)

5

4. (*opposite*) GOYA Portrait of Donna Joaquina Candado 40⅛×29⅛ in. (30)

5. (*above*) COROT Italian Woman 23¾×23¼ in. (10)

6. DELACROIX An Odalisque 14 × 12 in. (16)

7. GERICAULT "Trompette de la Garde" 28⅞ × 23¼ in. (22)

8. MANET Head of old Woman 19½ × 15¾ in. (34)

9. CEZANNE Cézanne "au chapeau melon" 26¼ × 16¼ in. (7)

10. BOUDIN A Beach Scene, 1886 $7\frac{1}{2} \times 12\frac{3}{4}$ in. (3)

11. BOUDIN Beach Scene, 1887 $7\frac{1}{4} \times 12\frac{3}{4}$ in. (4)

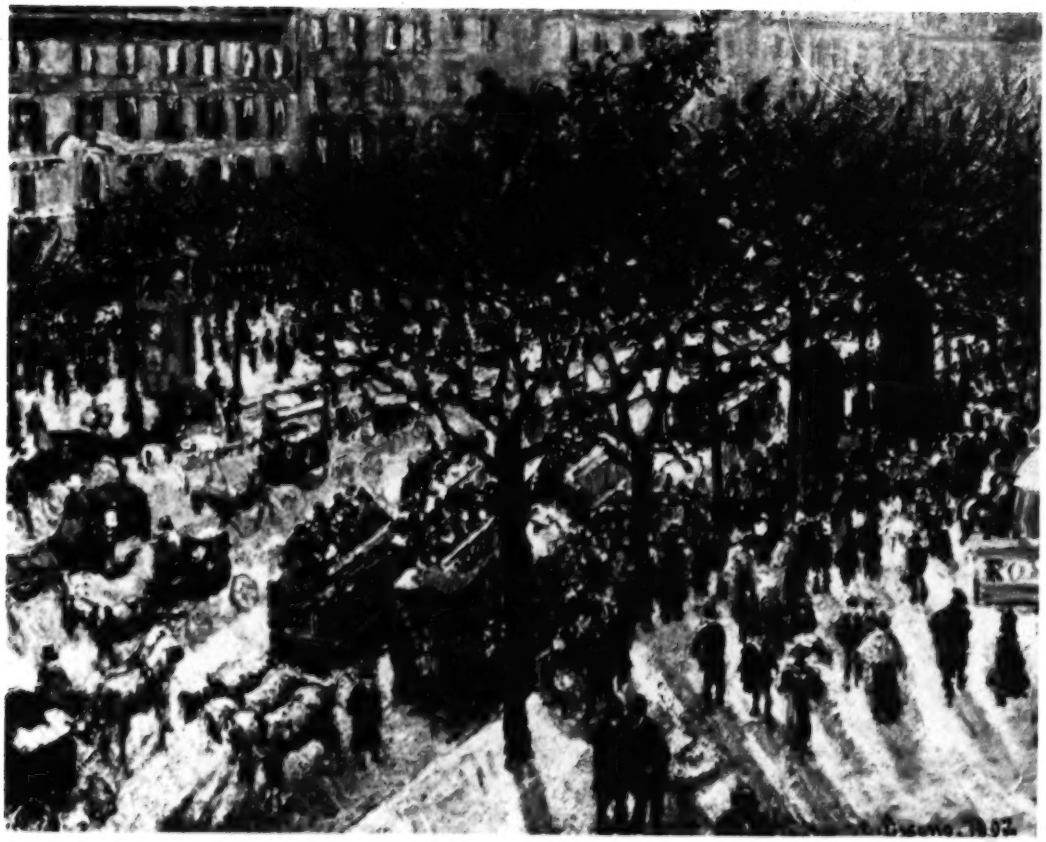
12

12. (*above*) CEZANNE "L'Eternel Feminin" 17×21 in. (6)

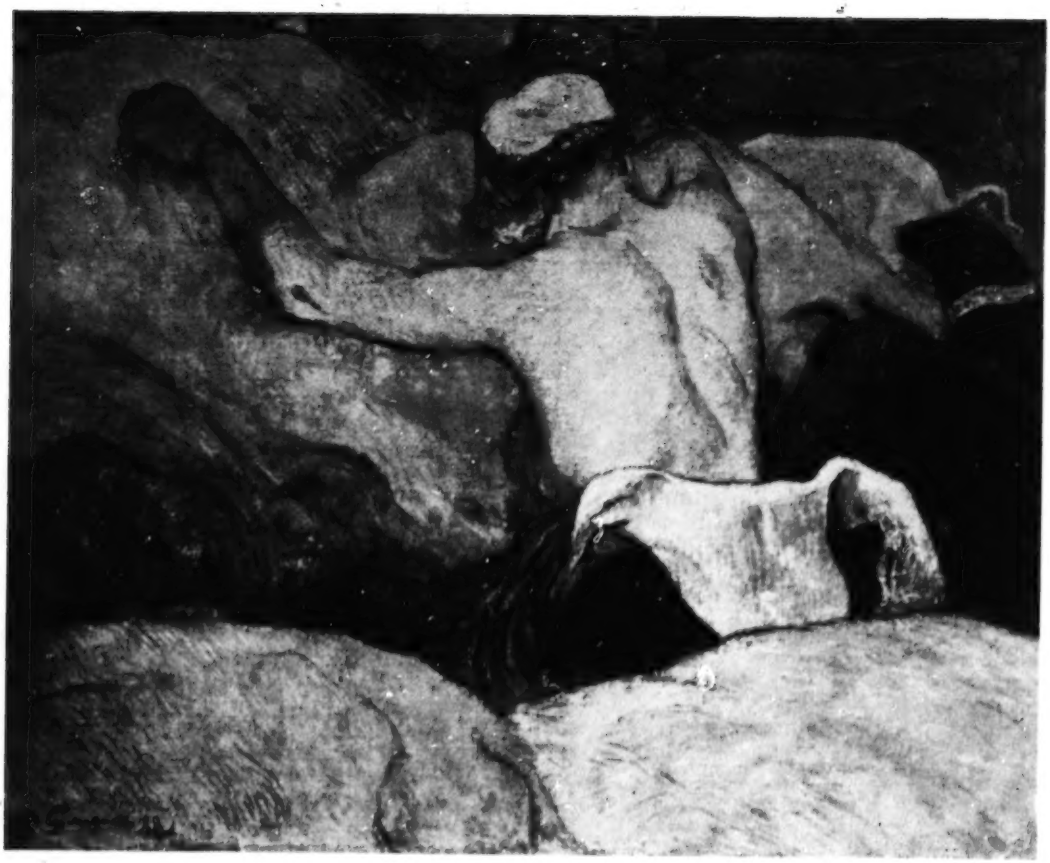
13. (*next page*) CEZANNE The Black Clock $21\frac{3}{4}\times29\frac{1}{4}$ in. (5)

14. (*next page*) CEZANNE The Aqueduct and Lock $29\frac{1}{4}\times36\frac{5}{8}$ in. (8)

15. MANET Olympia. *Watercolour* 12½ × 18 in. (35)



16. PISSARRO Boulevard des Italiens, Afternoon $29 \times 36\frac{1}{2}$ in. (40)



17. GAUGUIN "Le Ramassage du Foin" 29×36¼ in. (17)

18. GAUGUIN Brittany Landscape 36¼×28¼ in. (18)

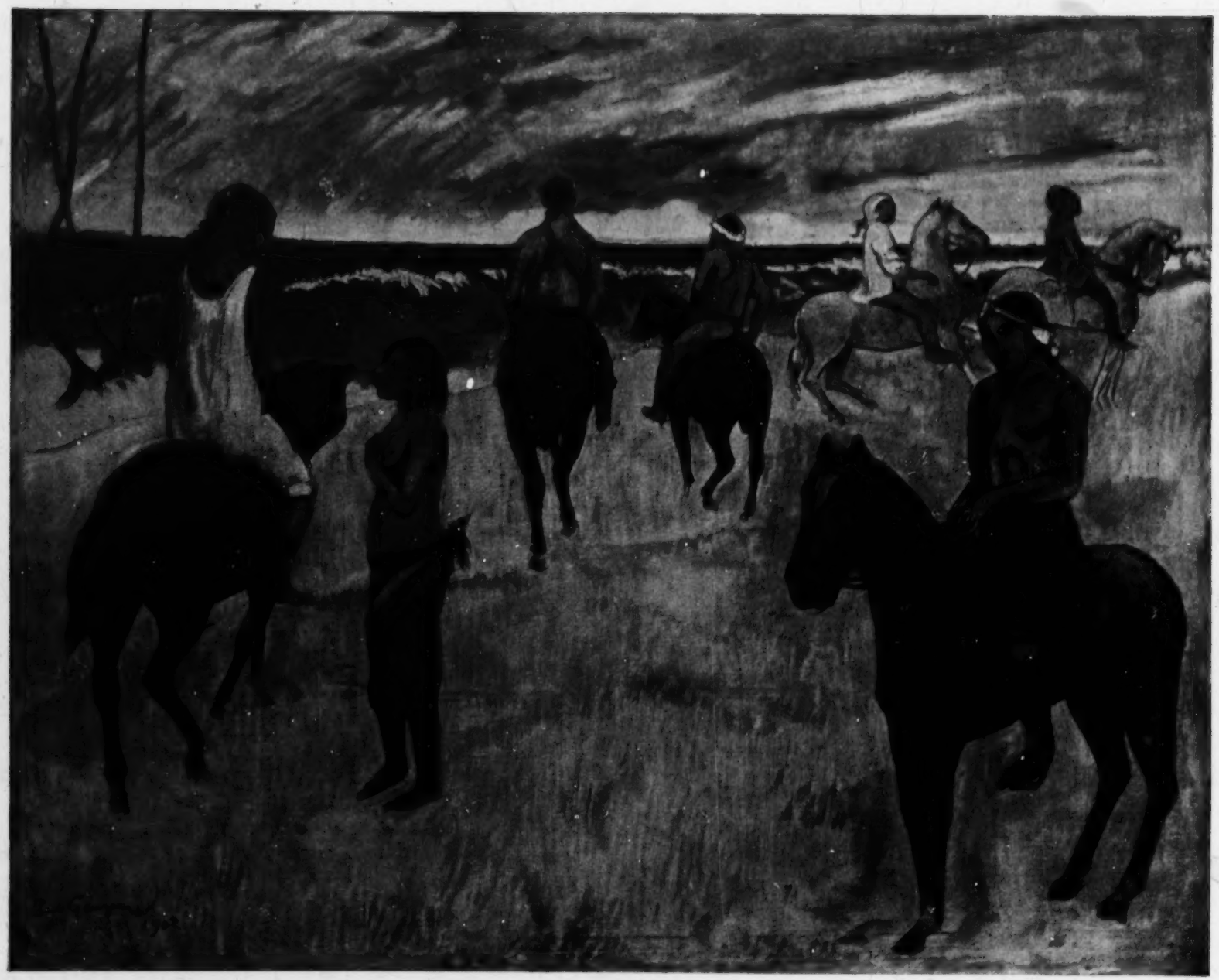
19. MONET The Fourteenth of July 23½ × 32 in. (39)

20. van GOGH Church under the Snow $11\frac{7}{8} \times 16\frac{1}{2}$ in. (23)

21

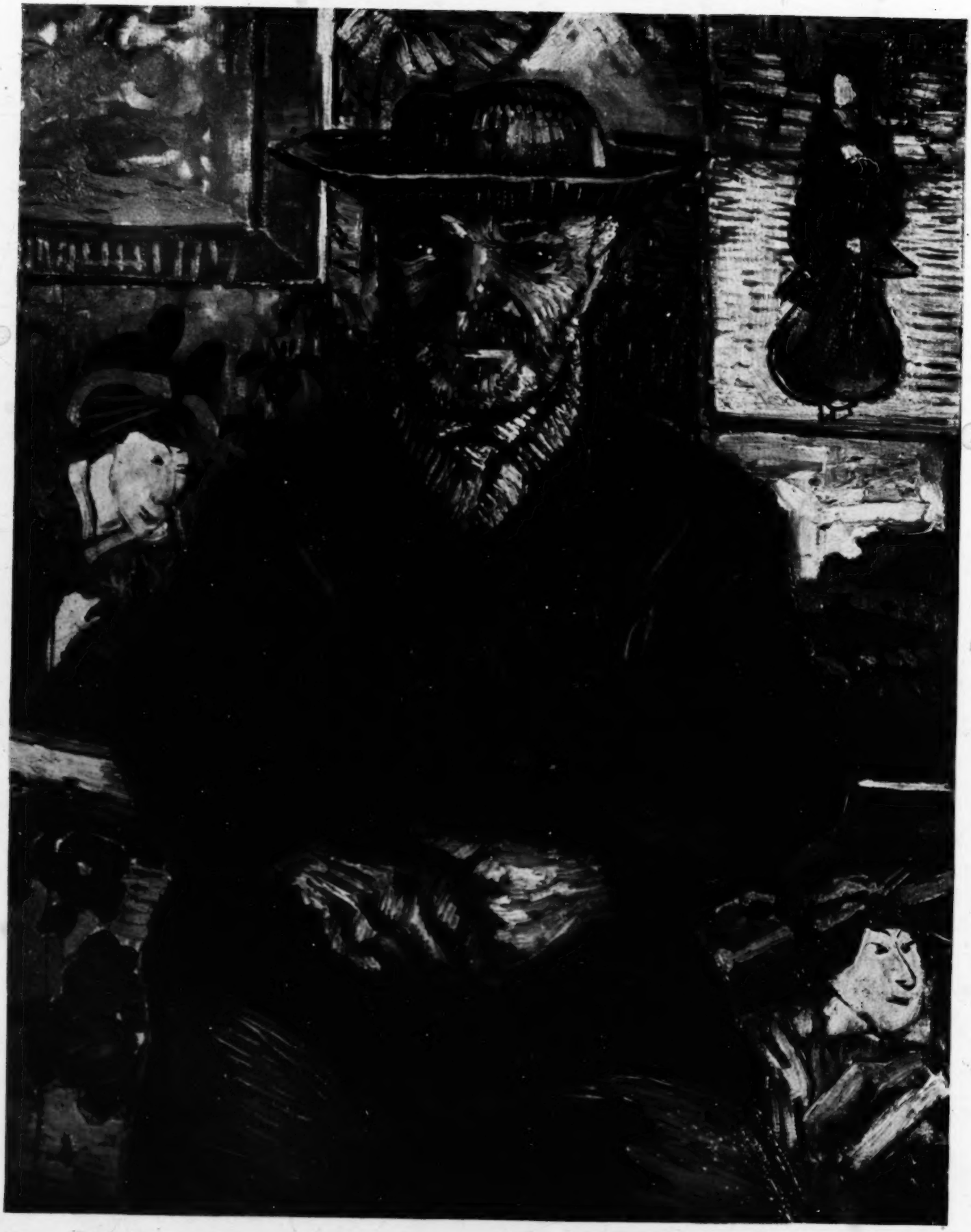
21. GAUGUIN Tahitian Landscape, *Watercolour* $10\frac{5}{8} \times 13\frac{3}{4}$ in. (19)

22. (*below*) GAUGUIN Horsemen on the Beach $29 \times 36\frac{1}{4}$ in. (21)



23. van GOGH "Le Pont d'Asnières" $12\frac{1}{8} \times 15\frac{3}{8}$ in. (25)

24. van GOGH Country Road, Arles 21 × 25½ in. (28)



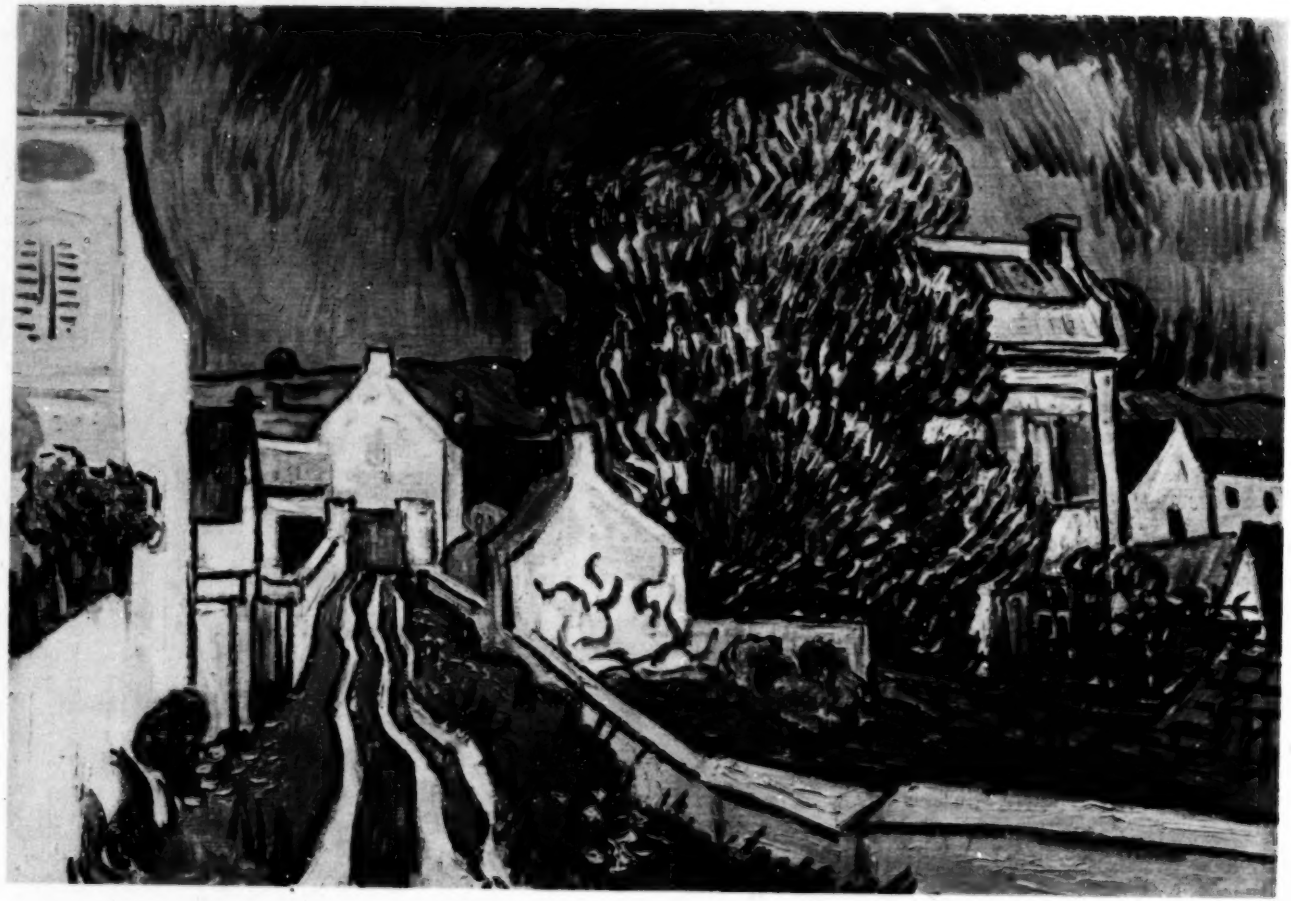
26

25. (*opposite*) van GOGH "Le Père Tanguy" 25⅞ × 19¾ in. (24)

26. van GOGH Thistles 23¼ × 19¼ in. (26)

27. DEGAS Head of an Italian Youth 9¾×6¾ in. (11)

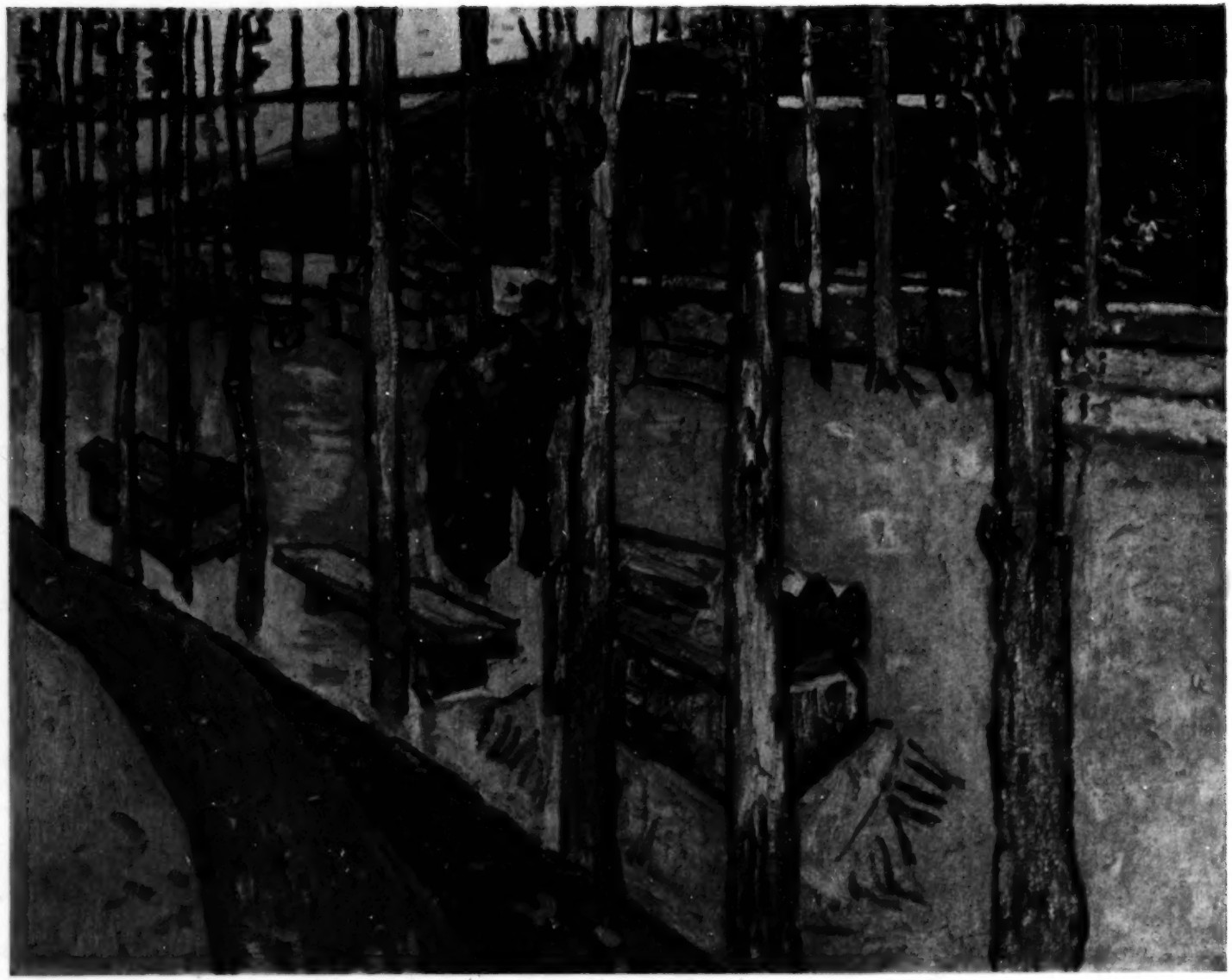
28. DEGAS Dancer leaving her Dressing Room
$21\frac{1}{4} \times 12\frac{1}{2}$ in. (12)

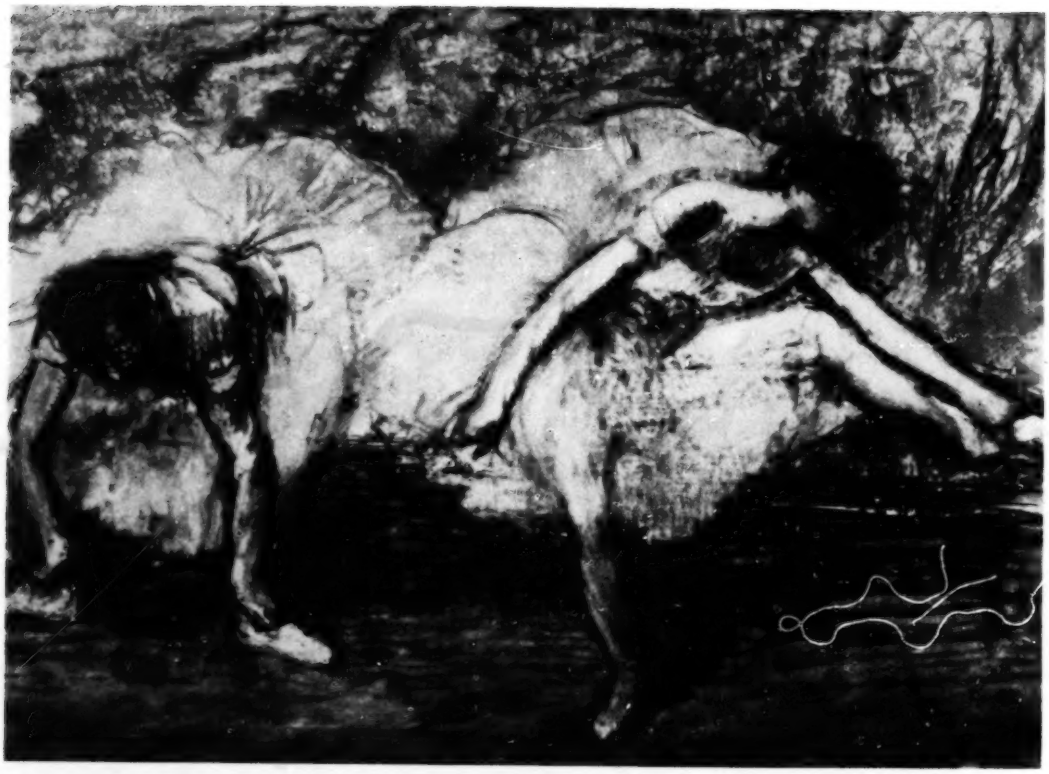


29

29. van GOGH The House of Père Pilon 19⅜ × 27½ in. (29)

30. (*below*) van GOGH "Les Alyscamps" at Arles 29 × 36½ in. (27)



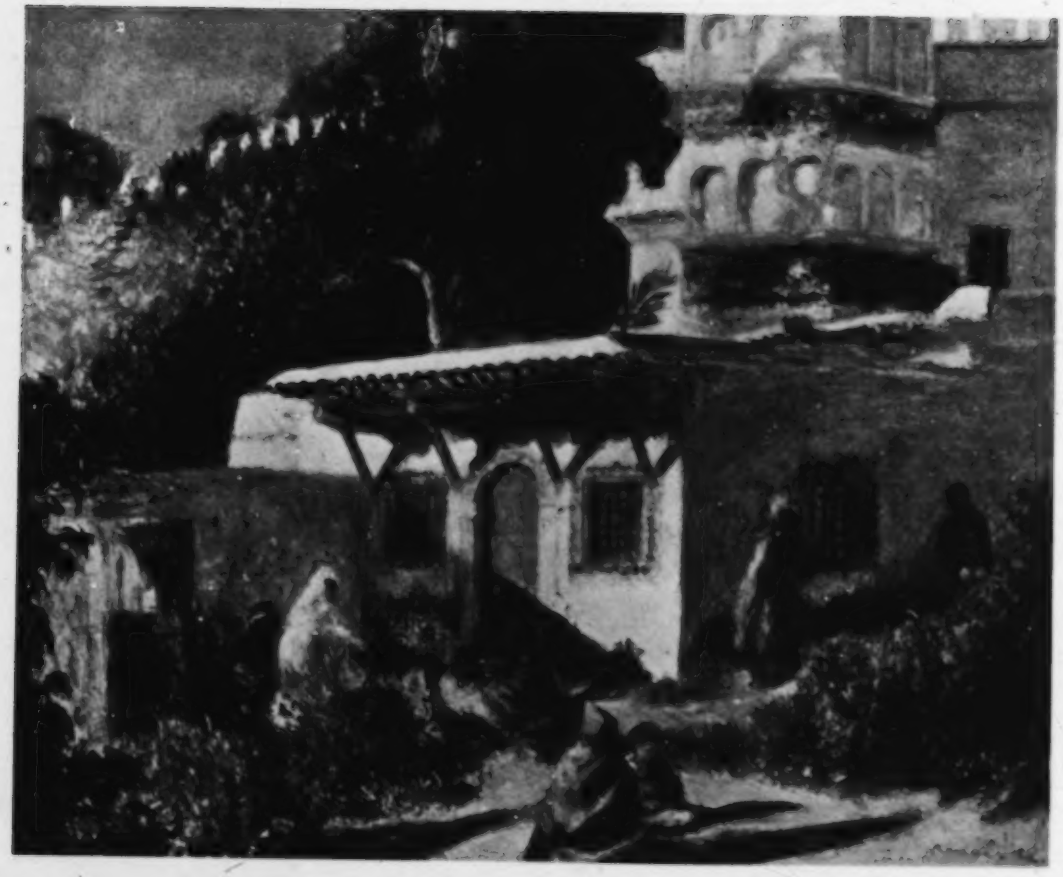


31. DEGAS Two Dancers resting 30×41 in. (13)

32. DEGAS Dancers in Green $31\frac{3}{4} \times 25\frac{3}{4}$ in. (15)

33. RENOIR "La Boulangère" 21⅜ × 25⅝ in. (45)

34. DEGAS Dancers in Pink 31¾×25¾ in. (14)



35. RENOIR The Mosque at Algiers 19⅛ × 23¼ in. (42)

36. RENOIR Girl with red plumed Hat $18\frac{1}{4} \times 15\frac{1}{4}$ in. (41)

37. RENOIR Girl resting her head on her Hand $18\frac{3}{4} \times 16\frac{3}{4}$ in. (44)

38. RENOIR Le Jardin de la Poste, Cagnes 18½ × 21½ in. (46)

39. RENOIR Girl in Pink 13 × 16¼ in. (48)

40. RENOIR Landscape 10⅞ × 15 in. (49)

41. RENOIR Place de la Trinité 21¼ × 26 in. (43)

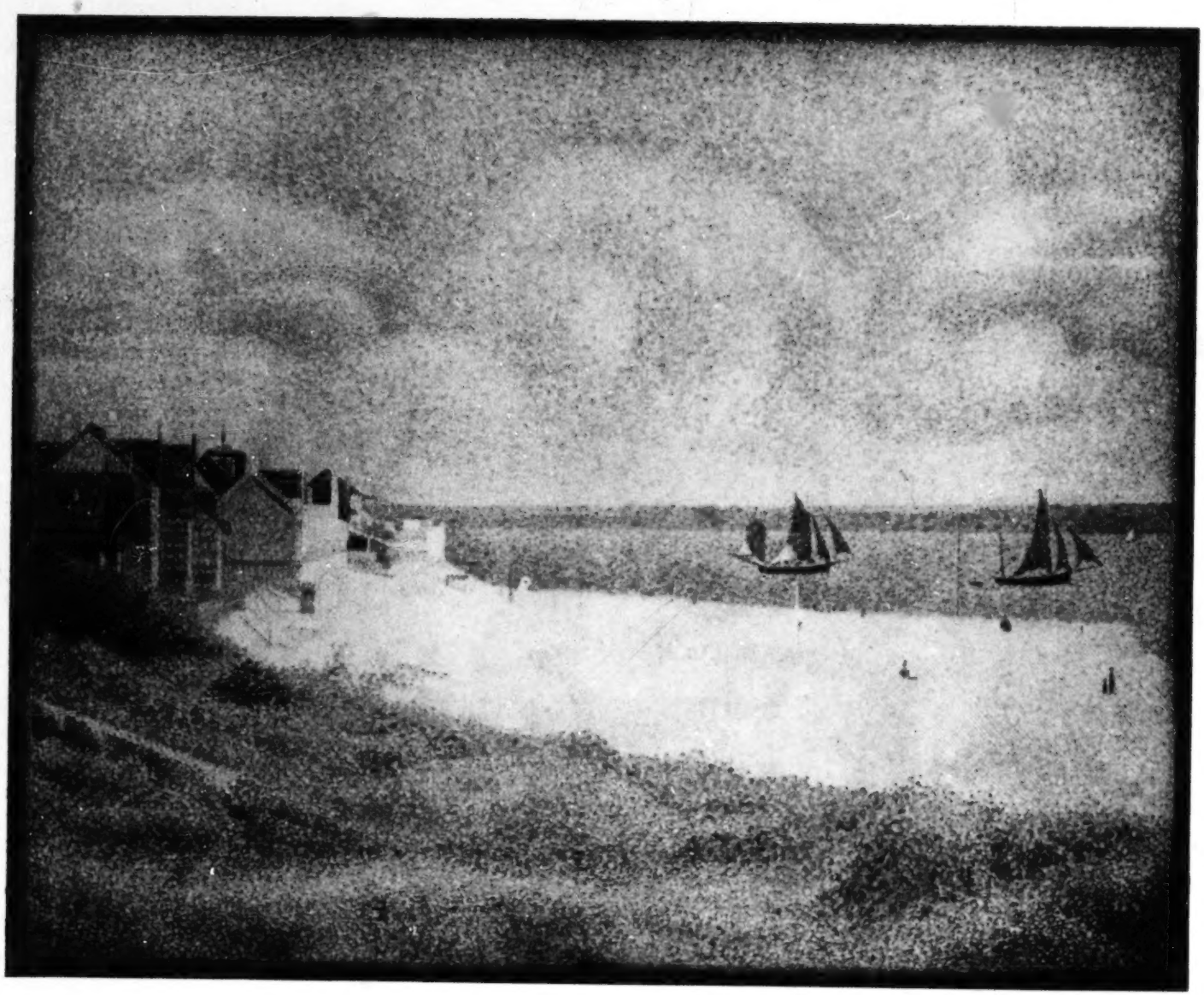
42. RENOIR After the Bath 26¼ × 22 in. (47)

43. MATISSE The Dinner Table $39\frac{1}{4} \times 51\frac{1}{2}$ in. (36)

44. RENOIR The Two Sisters 18¼ × 21½ in. (50)

45. TOULOUSE-LAUTREC Jane Avril Dancing $39 \times 28\frac{1}{2}$ in. (61)

46. TOULOUSE-LAUTREC Misia Natanson, La Revue Blanche $37 \times 28\frac{1}{4}$ in. (62)



48

47. (*above*) SEURAT Le Crotoy, Aval $27\frac{3}{4} \times 34$ in. (59)

48. WINSLOW HOMER A Voice from the Cliffs, *Watercolour* $20\frac{3}{4} \times 29\frac{3}{4}$ in. (33)

49

49. TOULOUSE-LAUTREC Cipa Godebski $20\frac{1}{2} \times 15\frac{3}{4}$ in. (63)

50. (*opposite*) TOULOUSE-LAUTREC Aristide Bruant at the "Ambassadeurs" $54\frac{1}{2} \times 36\frac{1}{2}$ in. (60)

AMBASSADE
BRUANT

51

51. ROUAULT Nude, *Watercolour*
10¼ × 9 in. (51)

52. ROUAULT Nude, *Watercolour*
10 × 8¾ in. (52)

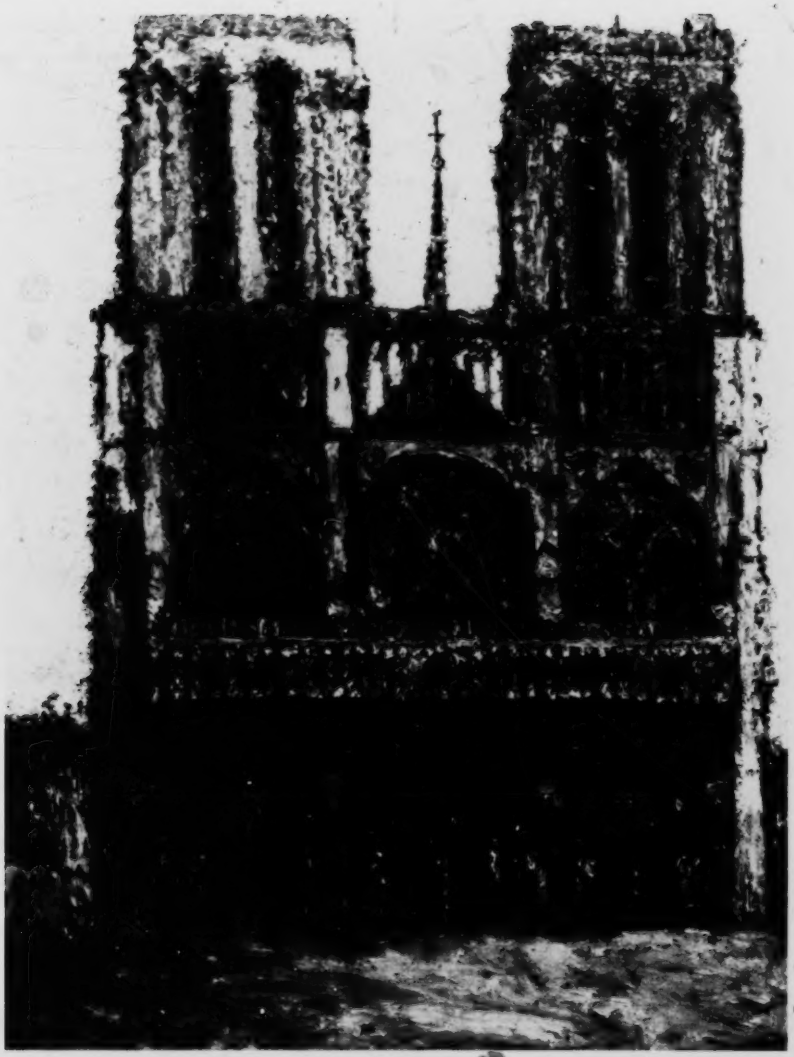
52

53. ROUAULT Head of a Woman, *Gouache and Watercolour* $21 \times 13\frac{3}{4}$ in. (53)

54. ROUAULT The old Clown 41 × 29¼ in. (55)

55. ROUAULT Two Peasants 35×24½ in. (54)

56. ROUAULT The Vase of Flowers $43\frac{3}{4} \times 30$ in. (56)



57. UTRILLO Cathedral of Notre Dame $24\frac{3}{4} \times 18\frac{3}{4}$ in. (64)

58. UTRILLO · Church of Saint Médard $24\frac{1}{2} \times 29\frac{1}{2}$ in. (65)

59. UTRILLO Street Scene, Scanes $23\frac{1}{2} \times 31\frac{3}{4}$ in. (66)

60. BONNARD After the Bath $31\frac{3}{4} \times 23$ in. (2)

61. BONNARD Woman seated in a Studio $24\frac{1}{2} \times 19$ in. (1)

62. VUILLARD Still-Life with Oranges $7\frac{1}{4} \times 9\frac{1}{4}$ in. (67)

63. CHAGALL Rabbi with Torah $24 \times 18\frac{1}{2}$ in. (9)

64. MODIGLIANI The Zouave 24¾ × 19 in. (38)

65. MODIGLIANI Portrait of a Woman 32 × 21¼ in. (37)

66. SEGONZAC Reclining Nude 32 × 39½ in. (58)

Printed in Great Britain by W. S. Cowell Ltd, Ipswich